

MCGILL DAILY CULTURE

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Finding skeletons in the closet since 1911.

Thursday, October 24, 1991



McGill: a mutilation



These days, we don't hear that much about McGill's psychotic alumni. There's been at least one: Thomas Neil Cream, who may have been Jack the Ripper. And according to a new play, Cream's killings were (and remain) perfectly in line with the prevailing school spirit of McGill.

by Dan Robins

The playwright is David Fennario, scribe of such plays as *On the Job*, *Moving*, *Nothing to Lose*, and *Balconville*. This one's called *Dr. Thomas Neil Cream: Mysteries of McGill*, a work some say is his best yet.

Cream graduated in 1876, a med student who'd already burned down his home and collected the insurance. Soon after, he was married in front of a father with a shotgun. His wife was dead within the year, some suspecting she had been poisoned.

Maybe he didn't kill her, but he did kill at least seven others, all but one a women. At one point he spent 10 years in Chicago's Joliet prison, and eventually wound up in London at the end of a rope, his executioner later claiming that Cream's last words were, "I am Jack the—"

The play gets its start with the discovery of a young woman's century-old skeleton in the Strathcona Anatomy Building. Cream comes back to life, along with others involved in McGill at the time, such as Lord Strathcona, Lord Dufferin, Sir Wilfrid Laurier, Sir Hugh Allan and Sir William Osler. Cream's crimes are givens, but as the play unfolds, the others are revealed to be equally culpable.

"He implicates them in murder," said Fennario.

The thesis is simple. "I'm trying to prove that Cream expressed the true school spirit of McGill," he went on. "He feels at least a building at McGill should have been

named after him, or a department. He feels he really contributed to the university."

McGill's spirits

"I hate McGill," Fennario told the *Daily*. "That's why I wrote the play." And why does he hate McGill? "Because it's the only university that voted to increase tuition fees in the history of fucking universities. [He's probably thinking of FEUQ, the student association McGill belongs to.] They're a bunch of dinks, dorks and fucking yuppies that're going there. I'd say 95 per cent of the faculty are braindead."

"It's very down on McGill," agreed director Karen Angle, "down on the inhuman methods that the founders of McGill and the people who donated money used to build this empire."

For example, Lord Strathcona; he died as the richest of Canada's elite. He started working for the Hudsons Bay Company at 18, in those days more simply hailed as Donald Smith. He returned to Montréal 13 years later with a fortune and, according to Fennario, with most of Labrador's Naskapi nation dead behind him.

The charge is that he cut off all supplies to them, unless they followed his rules. These rules included, *Thou shalt not farm* and *Thou shalt not do business with any company but the HBC*. Fennario said the Naskapi were reduced to cannibal-

ism, eventually being almost wiped out by starvation. This helped Strathcona amass the fortune that later gave McGill a new medical building (the old one had burned down) and Royal Victoria College. "I consider him a murderer," said Fennario.

And then there's Dr. William Osler, often quoted as one of the founders of modern medicine. McGill's medical library is named after him. The alumni society's *McGill: a celebration* refers to

him as "a vivacious prankster."

Vivacious pranks... When Cream studied under him, said Angle, their pranking was a little

more than vivacious. To procure bodies for dissection, they were in the habit of paying for corpses, no questions asked. The bodies didn't even have to be all

the way corpses yet.

"If they were unconscious, they were dead," said Angle.

So what's changed? Not much, said Fennario. "McGill's still following the tradition of James McGill, who owned slaves," he said. "They still support slavery."

By way of example, he noted the McGill-based discovery of napalm. Not an isolated incident, he said, but a part of a pattern. "Science is still being used for the privileged few rather than for the masses. They're using it against us."

"Even when they try to do good it turns bad," he added, and waxed nostalgic for the times when McGill's great findings in psychiatry flowered in the CIA brainwashing experiments at the Allan Memorial Institute (perhaps appropriately named after Sir Hugh Allan, one of the characters in Fennario's play).

"It won't end until we stop believing these people," he said.

Have we stopped believing these people? Just ask Principal Johnston. In an interview with *Maclean's*, he said, "Some say that the ghosts haunt you, but I believe they must inspire us."

A departure

The play is directed by Karen Angle, whose credits encompass acting, direction and choreography.

Since arriving in Montréal, she's performed in such plays as *The Haunting* and *Man of La Mancha*. She called the play a departure for anglophone theatre in Montréal.

"It's very stylized — in its choreography, in its lighting, in its speaking, and in its music," she said. "It

really is a type of theatre that's been explored more, in its visual and movement aspects, in the French milieu."

She called the play "very very rhythmic and verselike" and "very musical". The term "abstract opera" was thrown around. The players studiously avoid eye-contact, instead posing in "the 19th-century politician's attitude of always waiting for a photograph to go off".

She said that a main focus of the film is on the oppression of women in the 19th century. When Cream graduated from McGill, women still had over 50 years to wait before being recognized as people under Canada's constitution. The characters, being 19th-century folks, reveal these attitudes in their interaction.

For example, said Angle, "Sir Wilfrid Laurier... allowed his love to be put to death because she wasn't good for his name — she was a working girl." And it is clearly no coincidence that Cream almost exclusively killed women. (The only man he killed was the father of his mistress at the time.)

The play has been six years in the making, and has been workshopped a number of times. To research it, Fennario read over 40 books, and he insisted that the history is all right on. "Everywhere the story is true," he said. "Every word of it is true."

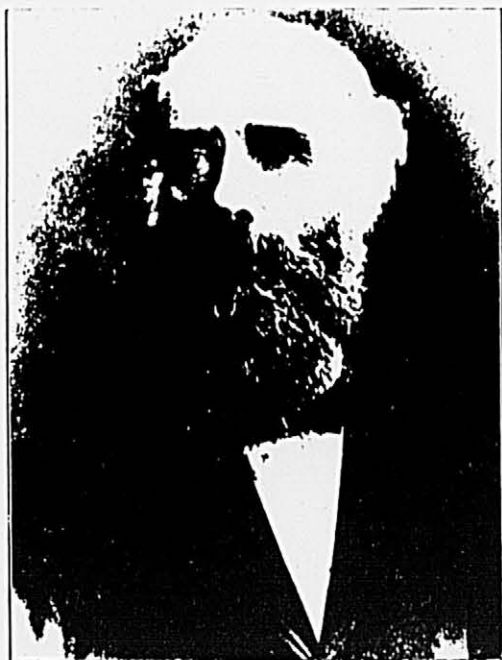
The research led him to a less than rose-tinted view of much of Canadian history. "I came to the conclusion that the creation of Canada as a nation was based on the oppression of three groups in particular: One, the native people. Two, the Québécois. And three, the workers of Point St. Charles."

"Canada was created in the interest of the Montréal anglophone bourgeois elite," he said.

The play provides a capsule of this, focusing on the struggle for the Canadian Pacific Rail contract, which Fennario called "the biggest deal of the century". Both Lord Strathcona and Sir Hugh Allan were involved in the struggle, which almost ended Sir John A.'s political career.

Macdonald was planning to award the contract to Allan. Allan, probably Canada's richest person at the time, was already huge as a result of his ownership of the Allan Steamship Lines. If he got the railway contract, he would have been even huger. "If he did get it," said

continued on page 8



Lord Strathcona. Heavily corrupt and a McGill donor.

Was Cream the ripper?

Did Jack the Ripper attend McGill? Conceivably. Dr. Thomas Neil Cream, a serial killer in his own right, graduated from McGill's med school in 1876, and some think he went on to commit England's most famous slayings.

Cream was a serial killer in his own right, and became known as the Lambeth Poisoner. Because his victims, like the Rippers, were almost all prostitutes, he was thought to be a likely candidate for the Whitechapel killings.

The fact that he is reported to have said "I am Jack the—" just before being hung also makes him an attractive candidate. However, what with the hood put over his head before the execution, it's hard to see how the executioner could have clearly heard what he said. (However, he is also reported to have made the same confession to his jailers.)

As a doctor, Cream had the surgical skill Ripper needed to cut up his victims the way he did. Also, his thesis at McGill was about chloroform, a drug which renders the victim unconscious, and would explain why none of the Ripper's victims were heard to scream out.

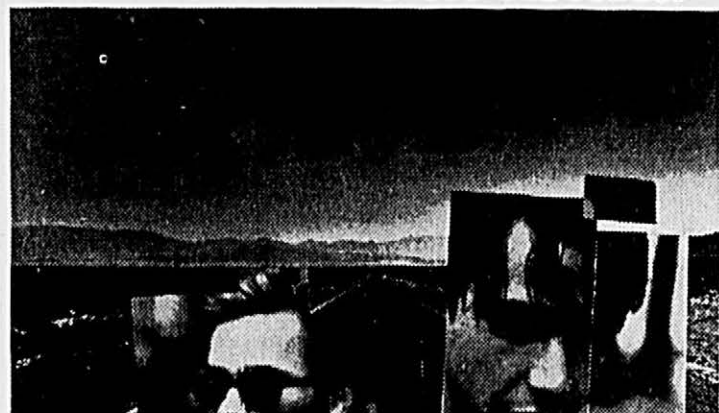
Cream also shared the Ripper's habit of sending teasing letters to the authorities, and some experts think the notes from the two killers were written by the same hand.

On the other hand, he was supposed to have been in jail at the time Jack was stalking. However, when Cream was pardoned in 1891, it was surprisingly underreported, so some think he had bribed his way out of prison with money inherited from his father.

In any case, while in jail the second time waiting to be hung, Cream boasted of the large number of women he had killed. Whether or not he was Jack the Ripper appears academic.

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The JET Programme is an international cultural exchange sponsored by the Government of Japan.

For all relevant details, please come to the Japan Exchange and Teaching Information Session organized by the Consulate General of Japan at Montreal in conjunction with McGill's Centre for East Asian Studies and TESL Centre.

Date: Thursday, October 24, 1991
Time: 2:30 — 5:00 p.m.
Place: The Leacock Council Room
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McGill University

For further information,
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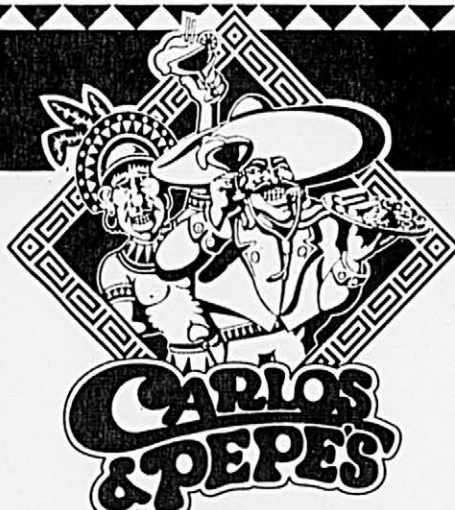
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L'Androgyne reaches age of consent

by Kate Stewart

L'Androgyne is Montreal's only book store which caters to the gay, lesbian and feminist communities of the city. Owner Lawrence Boyle celebrated its eighteenth birthday on Saturday, along with many members of L'Androgyne's clientele.

"I know the eighteenth birthday is an odd one to celebrate," Boyle acknowledges, "but this year has been very tough for everyone economically."

"We wanted to thank our clients. It is because of our incredibly loyal and faithful clientele that we didn't fold."

Thanking the community for its support was not the only reason for having the party. "We had the party as a kind of proof that we are here

and that we made it."

According to Boyle, L'Androgyne was not conceived with profits in mind. "Anyone who starts something as specific as L'Androgyne can't be worried about making a profit."

"My motivation was personal. I wanted to have what I did in my life affiliated with being gay."

L'Androgyne's birthday party also served as a reminder of the strength and survival of the gay and lesbian communities of Montreal. "We're on the street where people can see us," says Boyle. "L'Androgyne is here for the long haul."

The owner feels he has a reason to be proud. "The fact that the Montreal press has acknowledged our existence is important in itself."

"The GST has been very detrimental," says Boyle. "It was dif-

ficult at the beginning of the year, but we pulled through because people identify with L'Androgyne. Buying a book here is more than just the purchase of an item."

Boyle feels that L'Androgyne is more important to the lesbian, gay and feminist communities than most book stores are to mainstream culture. "Books are essential in communicating, especially for the gay and lesbian communities, which are traditionally ignored by other media."

According to Boyle, the clientele of L'Androgyne is primarily gay and lesbian, but that it is "amazingly fifty-fifty," at times. "People shop here not knowing or not caring about who else is in the store."

"One of the things I like about the store is that you can walk in here

and see two guys in leather, and a mother with her child." There is also a mix of French and English in the store.

"Shopping here requires a certain amount of tolerance," remarks Boyle. "It is not a women-only space or a gay-only space."

L'Androgyne will often stock the books of authors who might otherwise not be recognized. "We still stock the work of certain authors who we think are important to our culture," says Boyle. "Profit is not the bottom line here. Being open is the bottom line."

"We don't have the advantage of a store like WH Smith, which makes its money by selling popular and widely reviewed books," says Boyle. "At L'Androgyne people are usually seeing a book for the first time when

they come into the store," he said. "We never know if a book will be popular, so we end up doing our ordering in a vacuum."

L'Androgyne is committed to supporting authors otherwise overlooked by mainstream book stores. Part of this commitment is in launching new authors in the store.

"Over the years we've built up really fine connections with gay, lesbian and feminist publishing houses." "Everyone knows that nobody has any money, so no one asks for money for the launchings."

Upcoming events at L'Androgyne are the launching of *Tidelines* and *Fascination Bar Stories* on November 15, and Patrick Roscoe makes and appearance on December 5. Watch for "Susie Sexpert" coming up in February.

The casino capitalists



Linda McQuaig

The Quick and the Dead: Brian Mulroney, Big Business and the Seduction of Canada

Penguin Books, 1991

We have very few illusions left. We clutch them to us to keep us warm.

Our tattered flags of belief include the idea that even if we disagree with Tory policy, at least their policies are conceived with an idea of what will be in the best interests of all Canadians. We believe also that our free trade negotiators were world-class bargainers, and not at all childish or easily manipulated.

We believe that the Americans might not know or think much about us, but they treat us better than they do their average "Banana Republic" client states.

Even though free trade with the Americans has meant plant clos-

ings, job losses, government austerity, recession and attacks on our cultural programs and threats to social programs, we believe that things are bound to get better.

If you prefer to huddle in these rags of delusion you would be well advised not to read *The Quick and the Dead* by long-time business reporter Linda McQuaig.

The book analyzes the Canadian business agenda and its ascendance in this country over the last seven years. We discover how a country with little or no taste for Thatcherism, the Reaganauts and neo-conservative economic restructuring, got all three—without being given a real choice.

We follow the chronicle of how our country has been given over to private interests which are completely unconcerned with the social institutions and traditional services we all value. We find out how—thanks to free trade—we can never leave home without American Express... whether we want to or not.

McQuaig documents the hypocrisy, self-serving avarice and obscene toadying to "old money" and big business interests that seems to be the modus vivendi of Mulroney and Company. Deficit reduction is the number one priority... except when it might mean fair taxation of family trusts, capital gains and corporate income.

The greedhead agenda is necessary to meet the challenge of "Globalisation." How do we know this? The same greedheads tell us so.

But in this brave new world order, Canada will have precious little room for fairness, equity, social programs or worker's rights.

And McQuaig shows that all this is being done with no real public debate, no arguments met, or even considered. She has done painstaking research into the backroom discussions that occurred behind the scenes of the free trade deal, like the pro-free trade lobbying of Thomas d'Aquino, head of the Business Council on National Issues,

Canada's powerful association of large corporations—half of which are American-owned multinationals.

Another key figure, according to McQuaig, was James D. Robinson III, chair of American Express, who she says "probably did more to bring about the deal than any other single person in Canada or the United States."

Writes McQuaig, "It wasn't that he was particularly interested in this sprawling country to the north. But the ambitious Robinson was intensely interested in expanding the world empire of the massive corporate giant he oversaw." Today, AmEx has a special arrangement with the Mulroney government to conduct business in Canada. Even Canadian bankers were furious about that one.

You could argue then that the erstwhile corporate hatchet man and flunky to American interests who serves as our prime minister is the perfect man for this job. Anyone remember Schefferville? Say what you will about Mr. Twelve Per Cent, he does know how to run something into the ground with little fuss and bother.

Linda McQuaig has done us all a service. She reinjects some perspective on those who would judge our country's worth solely on the wealth amassed by a few, rather than the values of the many. The book is well-written, well worth reading, and well worth remembering until the next election.

—Mike Methot



Teaching English in Japan

by Mark Rowe

So you say you want to see the world? You want to travel to exotic lands to find fame and fortune? Have you considered the infinite rewards of language consultancy? For those of you who are graduating this year and even for those of you who aren't, there is a new fad to discover in the Global village, teaching English.

Over the past decade teaching English in foreign countries, particularly Asia, has become almost commonplace. All you need is enough chutzpah to throw yourself into a completely foreign culture with little or no contacts and no idea where you're going to sleep. Sound like your first week at University? Well, almost, but not quite.

There are several possibilities to choose from in Asia, but by far the most popular is still Japan. Over the past few years the market for native English speakers in Japan has reached a point of near saturation. Nearly every "traveller" you meet in South East Asia is either just leaving or about to go to Tokyo to make some cash. There is also much tighter control of work visas and stiffer penalties for companies that employ "illegal" teachers. But don't let all of this discourage you. There is still a demand for teachers and there are certain advantages you have.

The first is your passport. If you are Canadian and under the age of 30, you can apply for a "working holiday visa" which allows you to work, travel, and study, and play

for up to one year. You will need a return ticket, documented proof that you have approximately \$1500—get your folks to front you, and some kind of medical plan.

There is also a program called JET, run by the Japanese government, which hires Canadian graduates and places them in schools in Japan. This has the advantage that everything is taken care of for you. On the other hand you don't get to choose your area, and the salary is relatively low.

Or if you chose to go it alone there are a few tidbits you may find useful. First, there are two reasonably priced youth hostels in Tokyo—the older one is in Yoyogi—you can stay at for an indefinite period. There are also a myriad of "Guest Houses" which are good for the first couple of months until you get your own place.

Second, the *Japan Times* classified section on Mondays usually has about three pages of teaching jobs. Pick up a copy at any subway station, the earlier the better.

Third, while you will need a degree, generally a photo copy will do. So if you have yet to graduate, fear not. Liquid paper and a typewriter will do for you in five minutes, what might have otherwise cost you twenty thousand dollars and four years of your life.

Finally, you don't need to know any Japanese to teach, some places even prefer that you don't. All that's necessary is an outgoing personality, a little confidence, and the ability to laugh at yourself. After all, isn't that what Canadians are all about?

There is an information session on the JET Programme today in Leacock 232 from 2:30-5:00 pm. For more info on JET and visas call the Japanese consulate at 866-3429.

McDonald's Highway 61 sings the blues

by Glen Harris

Last Thursday gave birth to the 20th installment of the festival which prides itself on presenting the latest in avant-garde film and video to Montrealers: The International Festival of New Cinema and Video.

To mark the opening for the monumental anniversary, *Highway 61* was screened at Outremont Theatre last Thursday night. The Festival was breathed into existence by the appearance of the director Bruce McDonald, actor and writer Don McKellar, as well as other personalities involved with the project.

Highway 61 is, after *Roadkill*, the second of McDonald's 'travelling' films to hit the screens across Canada. As a result, both films feature the same geography and actors, as well as address similar themes (in the tradition of great film makers Woody Allen, Spike Lee, Ingmar Bergman and Pedro Almodovar; though this is where the comparison ends).

Don't be led to believe that the two works also share the same scenario too. *Road Kill* was a rock 'n roll odyssey gone wrong, *Highway 61* is a battle against Satan in pursuit of the soul of modern music.

While not on the road to New Orleans, Pokey (McKellar) and Jackie (Valerie Buhagiar) indulge in stealing from trusting acquaintances, violent sex and visiting filthy-rich and heavily-drugged rock stars.

Throughout these experiences Jackie's sordid past is revealed piece by piece to Pokey's astonishment. The result is that Pokey becomes less square and Jackie gains moral respectability. If this strikes you as reminiscent of Jonathan Demme's *Something Wild*; it is.

It could be said that this is a montage of your favourite scenes from other travelling films. The auto from an age gone by (a '63 Galaxy in this case) seems to be a required touch to the mystique of this genre (*Wild at Heart*, *Thelma and Louise*, *Something Wild*, the list goes on).

Luckily there are a number of clever and entertaining scenes that save the film from rehash gravy train.

Fugitive from public approval Jello Biafra makes an appearance as a U.S. Customs Officer. He upholds many of the stereotypes that exist about Americans (in keeping with the rest of the film), but goes about it in a much more original way. The performance is hilarious.

Also worthy of attention is cinematographer Miroslav Baszak who manages some ingenious feats to save the audience from yet another

standard "frontal car" camera position.

Other oddities include music by Canadian rocker-who-won't-give-up Nash the Slash, a role by *Kids in the Hall* guest actor Tracy Wright, and CN trains rolling by in what is meant to be rural America (90% of the film was made in Ontario).

There is an irony in that this film — its characters couldn't even fathom the meaning of the term *faux pas* — opened the Montreal Festival. The portrayal of a stereotypical French Canadian by Johnny Askwith, playing to an audience of hundreds of Francophones, made me want to crawl to the exit and escape a possible riot. The only riot, though, occurred in the scramble to the post-film party.

In his pre-film remarks McDonald quipped in broken French that his ability to speak that language improves in relation to the amount of beer he consumes. He was later put to the test at the reception following the screening. A new club, "Eugene Patin", played host to the bash. Would-be celebrities and celebrity-seekers mulled around outside while hedonistic indulgence ran rampant indoors.

The club itself wasn't officially opened, not that any secret was made of this fact. The exterior was covered by tarpallons and encircled by ropes, which almost appeared to offer support to the structure.

Inside was a completely different story. The main hall

was packed with fashion victims consuming as much beer and sushi as could be laid a hold of. Girating bodies bounced to the D.J.-ed and live music in a homogeneous throbbing mass, while *Highway 61* personnel reclined in a backroom. It would have been an improvement if more attention had been given to the planning of the festival rather than the serving of suds.

The Festival proves to offer an exhilarating shot in the arm to the usual film fare that passes through Montreal. However, one of the main problems is that the screenings aren't very well scheduled. Unlike the World Film Festival in August, if you miss a screening of a film, the chances are that you won't be able to see it again. As well, small theatres like Cinema Parallèle and the Goethe Institute only provide room for tiny audiences and thus admittance is limited.

So plan ahead when you take a taste of the flavourful fare of new cinema and video. Films are only \$5 and you won't be able to see most of them anywhere else



by EDWARD BOND

The Sea: a plot summary

by Josh Bezonsky and Noah Quastel

The Sea is a hybrid tragic comedy by Edward Bond. It deals with concept that individuals have as little control over their fates as they do over sea. The play is set in an insular, hierarchically organized seaside community in pre-WWI England.

The apparent stability of this society is upset by the drowning of a promising young man. What follows are a series of complex manifestations of lower class rage and upper class despair. Local matriarch Louise Rafi (Kirsten Macleod) attempts to use her class position and economic power to manipulate the lives of those around her. She encounters opposition from Hatch (Ken Cameron), the paranoid Luddite draper. Hatch convinces his bunch of jingoistic workers that the recent drowning was the doing of imperialistic space aliens who have infiltrated the town. Cameron is inspired in his portrayal.

Tension builds as the town becomes increasingly divided as many of the characters look for scapegoats to vent their anger upon. Evens (Dave Pluscauskas), a wise and sensitive beatnik beachcomber is targeted by the workers as an alien collaborator. Meanwhile, relations between Mrs. Rafi and her socially inferior companion Jessica Tilehouse (Jeany Park) become strained as Rafi's pomposity becomes unbearable. Finally the forces of social order and ceremony are confronted with irrationality. The play climaxes as Mrs. Rafi must face the music.

The Spartan yet imaginative set consisting of a plethora of aquaria effectively conveys the antagonism between everyday convention and the forces beyond human control. Excellent flute-playing by Ellen Lewis also helps create this atmosphere. The main problems with the play are the abundance of symbolism and complexity of the messages. At times it is difficult to see the bottom. However, all in all the play's intriguing nature compensates for these difficulties.

The Sea will play from Oct. 21-26 at the Morrice Hall Theatre. Tickets are \$4 for students and seniors, \$6 for the general public. Reservations: 398-6600

Theatre of the oppressed

by Bruce Fudge

Ansar has come to Canada from the Israeli-occupied territories. It tells the story of two detainees in one notorious prison in the Negev Desert. With the assistance of Montreal-based Medical Aid for Palestine, this English translation made its first appearance here last Thursday at Salle Brebeuf.

The camp's full name is Kitziot Military Detention Centre, Ansar 3. The prisoners call it "the Camp of Slow Death." Nidal Khatib was imprisoned for six months at Ansar without trial or charge. This play is based on that experience.

Everything about it conveys a sense of bleak, harsh reality. The set is extremely minimal — the most significant props are small stones scattered about the stage. The scene relies mainly on simple but effective lighting, and on a single drum whose sound represents everything from the blows of beatings to the approach of guards.

There are only two actors, one of

them Khatib himself, the other is Ismail Dabbagh. They portray Zahran and Kifah, two friends imprisoned in Ansar, struggling to keep alive with some form of dignity intact and at the same time running a gamut of emotional experiences which seems to encapsulate some form of overall Palestinian experience.

Nothing about this play is apolitical. It is not even a play in any traditional sense. It is more like a dramatic re-interpretation of an Amnesty International report.

Indeed, *Ansar* is the product of a theatrical tradition which is relatively young. It has been born of the occupation, where it is unlawful for more than ten people to gather for "political purposes," making cultural gatherings very difficult. As a result, minimalist, underground theatre has developed as an important art form. It is inextricable from the political situation. And it makes no pretences to be otherwise.

Ansar has no plot, and minimal narrative. Instead, the viewer is

shown a spectrum of emotional conditions, all provoked by a constant struggle not only to remain alive and healthy, but to retain some form of human dignity. Though the "enemy" is usually manifested onstage only by the beating of the drum, it is almost omniscient, making any almost any assertion of human character a dangerous act to be carried out subversively.

On a physical level, dignity and survival are diametrically opposed. Jubilation at receiving a new bar of soap turns to humiliation and disgust at learning that it must be shared by 28 other inmates. This indignation, a very predictable response, leads only to further punishment.

Other events, the nurturing of a lone plant, the rare sighting of a bird, bring about a fascination and a child-like excitement about nature.

But for Zahran and Kifah these basic human experiences also include recitations of Palestinian history, and a realization that though

these facts are an integral part of their identity, there is something futile and unintelligible about them. They are ready and willing to share their version of history, but it goes unheard.

Ansar was first brought to the stage by a non-profit group in East Jerusalem, Al-Masrah for Palestinian Culture and Art (Al-Masrah is Arabic for "the theatre"). The group has struggled for survival since its inception in 1984, though not because of a lack of creative output. Israeli authorities have closed the centre by military order sixteen times to date. Apparently, taking this new translation of *Ansar* to North America was only possible after a lengthy battle to obtain tourist visas for the actors.



Film highlights RAVEN's strong anti-violent message

by Michael Kaiser

Sexism and violence against women and children must end now! That was last night's message at the film presentation, which was organized by the newly formed group RAVEN (Realizing a Violence-free Environment Now), that is sponsored by the Quebec Public Interest Research Group.

"RAVEN's mandate is to promote an understanding of the interrelationship between violence and sexism in society," said an organizer.

Overtwo hundred people gathered last night to watch Jean Kilbourn's 1987 documentary "Still Killing Us Softly" at Concordia University. Many remained afterwards to discuss issues surrounding sexism and violence against women and children.

RAVEN organizers were overwhelmed with the attendance and enthusiasm. As one of the organizers commented: "We've hit on an important topic at an important time."

Kilbourn's documentary film examines how women and children are depicted and portrayed in advertising. Her conclusions are shocking. Women and children are consistently depicted in demeaning and degrading manners. Sexual objectification is also far too common. The depictions as such are then convincingly linked to the reality of violence against women and children.

A discussion followed and included comments on the realities and experiences of those in attendance. The common question asked was: "what can we do to stop this?"

RAVEN holds weekly meetings. All visitors are welcome to drop in and partake in them. Meetings are held on tuesday evenings at 6:30 p.m., at 2130 Mackay. They can also be contacted at 848-7585.

On a final note, the list of names and phone numbers circulating through the meeting didn't make its way back to the organizers. Consequently, these people can't be contacted and the organizers would like to do this. But they need this list. Should you find this list among your personal notes, please contact RAVEN. Besides, what could you possibly want with this list?

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EVENTS

Thursday October 24

Bowl-a-thon for the Hillel/Campus Campaign. Meet at the Pare Lanes at 21:00. Phone 845-9171 for info.

Students for Global Responsibility meeting at 18h30, Union 435.

McGill Film Society The Exorcist, FDA, 19h30

Lecture on Parasites of People and Pets: What are scientists doing? Institute of Parasitology of McGill. Macdonald Stewart Bld, Macdonald Campus, rm 2-045, 19h30. Phone 398-7954 for info. Free

McGill Latin America Awareness Group and Tools for Peace 1991 present a lecture on "The Nicaraguan People at the Crossroads" by Dorothea Wilson of the Atlantic Coast Regional Assembly. 18h at 550 Sherbrooke W., West, Rm 11-75.

Friday October 25

Islamic Society of McGill will be holding a Jummah Prayer in the Union Building rm 302 at 13h.

Friends of First Nations organizational meeting for native awareness group to discuss initiatives for this year. Leacock 721 at 16h30. Phone 284-5045 for info.

McGill Improv plays at Player's Theatre. 22h. Free with admission or \$1 at the door.

Faculty of Law's Legal Theory workshop. Susan Okin on "Gender, Justice and Cultural Differences." 12h, rm 202, Chancellor Day Hall 3644 Peel.

Lesbian and Gay Friends of Concordia Halloween party for Sex Garage benefit fund. 21h-2h, doors close 23h30. Reggie's Pub, Hall Building 7th floor. Phone 848-7414 for info. Cost-\$5.

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McGill play...

continued from page 8

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Eventually, the company in which he was a silent partner got the contract. He had to be silent because of Sir John's continuing enmity and his unpopularity in Manitoba, where he'd had a hand in suppressing the Métis rebellion under Louis Riel. By 1885, his involvement in the company was open enough that he could pose over the last spike for the most famous photo in Canadian history.

It's a play that attempts to take a new look at the history behind the names that dot McGill's campus. The Strathcona Anatomy Building, the Osler Library, the Allan Memorial Institute... Can it be any coincidence that Scott's has recently started marketing ice cream?

Dr. Thomas Neil Cream: Mysteries of McGill is being shown Thursday through Saturday, each week until November 11. It's in the Fraser-Hickson institute at 4855 Kensington (at Somerled) in NDG. Take the metro to Villa-Maria and bus 103 to Somerled and Grand. The show starts at 20h, and tickets are \$10. Call 369-2347 for reservations.

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